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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**THE FUNCTION OF SOCIAL BACKGROUNDS IN THE
DETECTIVE NOVELS OF AGATHA CHRISTIE, AHMET
UMIT,**

CHINGIZ ABDULLAEV

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Yüksek Lisans Tezi

Danışman

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Bu tezin proje safhasından sonuçlanmasına kadarki bütün süreçlerde bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını bildiririm.

Öğrencinin imzası
(İmza)

ÖZET

Bu tezin temel amacı, üç farklı edebiyattan olan dedektif romanlarını Karşılaştırmalı Edebiyat temelinde incelemek ve bu edebi eserlerde sosyal yapının işlevlerini vurgulamaktır.

Öncelikle gizem ögesinin nasıl işlendiği üzerinde durulduktan sonra 1841 yılında Edgar Allan Poe'nun ilk dedektif romanı *Morgue Sokağı Cinayetleri* ile bu roman türüne olan etkisi üzerinde durulmuştur. Böylece bu türün etkinliğinden söz edilmiştir.

Tez üç bölümden oluşmaktadır. Birinci bölüm dört alt başlığa ayrılmıştır ve ilk başlıkta İngiliz Edebiyatında detektif türünün ortaya çıkması nedenleri ve gelişimi irdelenmektedir. İkinci alt-başlıkta Türk Edebiyatında yabancı dilden ilk çeviri polisiye romanlarından ve Osmanlı'dan günümüze kadar polisiye türünün tarihinden söz edilmiştir. Sonraki alt başlıkta Azerbaycan edebiyatındaki polisiye romanının ortaya çıkışı verilmiştir. Bir sonraki ve son alt-başlıkta "dedektif romanı yazmak için Van Dine"nin yirmi kuralı"na göre dedektif romanlarının genel özellikleri verilmiştir.

İkinci bölümde Agatha Christie, Ahmet Ümit, Cengiz Abdullayev'in edebi eserlerini göstererek yazarların tanıtımı üzerinde durulmuştur.

Üçüncü bölüm, *Roger Ackroyd Cinayeti*, *Beyoğlu Rapsodisi*, *Etiraflar Vadisi*, ve *On Küçük Zenci'nin* özetleri verildikten sonra, bu eserler karşılaştırılarak cinayetlerin toplumsal nedenleri verilmiştir.

Yapılan inceleme sonucu farklı edebiyatların detektif romanları olmasına karşın aslında kötülük ve suç nedenlerinin sosyal yapılara dayanması nedeniyle eserlerin aralarında kuvvetli bir ortak nokta olduğu görülmektedir.

ABSTRACT

The main aim of this thesis is to compare the detective novels from three different literatures on the basis of Comparative Literature and to analyze the social problems in these literary works.

In this thesis we wanted to mention detective genre's recognition of the concept of mystery during historical period and expanding detective genre with Edgar Allan Poe's first detective novel *The Murders in the Rue Morgue* in 1841.

The thesis consists of three chapters. The first chapter includes four sub-titles, so first sub-title consists of the history and the development of detective genre in English Literature. Second sub-title is about the first translated foreign detective novels and the history of detective genre in Turkish Literature from Ottoman to Modern period. In the next sub-title the creation of detective genre and the first detective novel in Azerbaijan literature is studied. The next and last sub-title is about general characteristics of detective novels according to "Van Dine's twenty rules to write detective novel".

The second chapter focuses on Agatha Christie's, Ahmet Umit's, Chingiz Abdullaev's introduction to their literary works.

The third chapter of this thesis includes the summaries of the novels *The Murder of Roger Ackroyd*, *Beyoglu Rapsodisi*, *Etiraflar Vadisi*, and *And Then There Were None* in order to compare them in the following chapter and to illuminate and to conceive the major social causes of crime by the use of those novels.

As a chief aim this refinement led us to elucidate the common sources of villainy and crime in the novels.

INTRODUCTION

Comparative Literature emerged in 19th century and differs from national literature and world literature. It began as “Literature Compare” in 1860 in Germany. Comparative literature got recognition as a study in 1897. In 1848, Matthew Arnold had used this term “Comparative Literature for the first time in English. He defines it as:

“Everywhere there is connection. Everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events, to other literatures.”¹

Comparative literature is an academic field dealing with the literature of two or more different linguistic, cultural or nation groups. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also it includes the range of inquiry which are comparisons of different types of art; for example, a relationship of film to literature. Additionally, the characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, and science.²

Comparative literature does not have a limited sphere which captures only geography, or country or a local place’s written culture. The researcher who concerned about this subject can take East or West, Medieval or Modern, Turkish or English literary examples in order to compare and clarify certain elements. Comparison is the

¹<http://siddharthdesai121011.blogspot.com.tr/2011/03/assignment-10.html>

²http://en.wikipedia.org/wiki/Comparative_literature

technique which was used from ancient times until today. Through this method humankind tried to know the best, to expand, and to identify the different and advanced.

Therefore, we appealed to three different cultures, writers and certain literary works, such as Agatha Christie from English literature, Ahmet Umit from Turkish literature, Chingiz Abdullaev from Azerbaijan literature. All through this procedure we aimed to compare these works and enlighten common and different sides of examples.

Etymological review of this term denotes to any literary work or works when compared with any other literary work or works. Consequently, comparative literature is the study of inter-relationship between any two or more than two significant literary works or literatures. It is important to take into consideration the sources, themes, myths, forms, artistic strategies, social and religious movements and trends while making comparative study. Through this procedure researcher will find out, the connections and distinctions among various works.

According to the uncomplicated classification of Bijay Kumar Dass, comparative literature is a comparison between the two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more.

In Turkish literature Comparative literature was explained by some experts whose thoughts we added to this study.

According to Ismail Cetisli the comparative literature is the field which traces and illustrates similarities and dissimilarities between two different nation's literary works.

For Gursel Aytac the main function of Comparative literature is refining and comparing the theme, topic, point of view from two different nations' novels.

Mystery and detective in history of literature

However, the history of mystery genre emerges 200 years ago; the mystery genre novels are new in literature. The English Renaissance period was the impulse for the acceleration of literary expansion. Hence, people began to read they became more interested to learn, to inquire, to get new ideas and they turned into more peculiar in their thinking.

Perhaps a reason that mystery fiction was unheard of before the 1800s was due to the lack of true police forces. Before the Industrial Revolution, many of the towns would have constables and a night watchman at best. Naturally, the constable would be aware of every individual in the town, and crimes were either solved quickly or left unsolved entirely. And so people began to crowd into cities, police forces became institutionalized and the need for detectives was realized – thus the mystery novel arose.³

Some critics claim that the detective story itself has its origins as early as the 429 BC Sophocles play *Oedipus Rex* and the 10th century tale *The Three Apples* from *One Thousand and One Nights (Arabian Nights)*. During China's Ming Dynasty (1368-1644), *gong'an* ("crime-case") folk novels were written in which government magistrates — primarily the historical Di Renjie of the Tang Dynasty (618-907) and Bao Zheng of the Song Dynasty (960-1279) — investigate cases and then as judges determine guilt and punishment. The stories were set in the past but contained

³Gilber, Elliot (1983). *The World of Mystery Fiction*. Bowling Green, OH: Bowling Green State University Popular Press.

many anachronisms. Robert van Gulik came across the 18th century anonymously-written Chinese manuscript *Di Gong An*, in his view closer to the Western tradition of detective fiction than other *gong'an tales* and so more likely to appeal to non-Chinese readers, and in 1949 published it in English as *Celebrated Cases of Judge Dee*. He subsequently wrote his own Judge Dee stories (1951-1968) in the same style and time period.⁴

The historical mystery novel was also a debate topic emerged by Umberto Eco with his mysterious work "*The name of the Rose*" (first published in Italy in 1980) which describes fourteenth century in an unnamed Italian abbey. The main characters of this story Franciscan friar William of Baskerville and his novice Adso of Melk travel to a Benedictine monastery. As they reach their destination, the monastery is confused by a suicide. According to the story's following periods several other monks die under mysterious conditions. William is tasked by the abbot of the monastery to inspect the deaths, and bright clues with each killed victim guide William to dead ends and new hints. The central characters investigate a labyrinthine medieval library, talk about the rebellious power of laughter, and come face to face with the *Inquisition*, a reaction to the Waldensians, a movement which was started in the 12th century and advocated a loyalty to the Gospel as taught by Jesus and his disciples. William's innate interest and highly developed powers of logic and deduction supply the keys to unraveling the mysteries of the abbey.

The mystery as:

- A subgenre of narrative fiction; often thought of as a detective story.
- Usually involves a mysterious death or a crime to be solved. In a closed circle of suspects, each suspect must have a credible motive and a reasonable opportunity for

⁴Herbert, Rosemary (1999). *The Oxford Companion to Crime and Mystery Writing*. OxfordUniversityPress.

committing the crime. The central character must be a detective who eventually solves the mystery by logical deduction from facts fairly presented to the reader. This classic structure is the basis for hundreds of variations on the form.

Purpose of mysterious novel is to engage in and enjoy solving a puzzle. Explore moral satisfaction (or dissatisfaction) at resolution. Consider human condition and how to solve or avoid human problems.

The detective story has been a popular genre of fiction for many years. These stories follow the exploits of an amateur or professional detective as he or she solves a crime by interrogating suspects, investigating clues, and tracking down criminals. Commentators trace the enduring appeal of crime-mystery-detective fiction to its fascinating protagonists, exciting and often ingenious plots, the fight between good and evil, and the satisfaction of solving crimes. Although critics' debate its exact origins, most agree that the birth of the modern detective story can be traced back to the 1841 publication of the short story "Murders in the Rue Morgue," written by the American author Edgar Allan Poe. In this story, Poe introduced the detective Monsieur C. Auguste Dupin, who solves a series of murders through methods of logical reasoning referred to by Poe as ratiocination. Dupin's scientific method of investigation as well as his eccentric personal habits became the model for most crime-mystery-detective writers that followed. While Poe is generally considered to be the inventor of the modern crime-mystery-detective story, British author Arthur Conan Doyle is credited with creating the prototype of the detective-hero that was to remain dominant throughout the twentieth century.

Doyle created perhaps the best-known and best-loved hero of the genre, Sherlock Holmes, who first appeared in the novel *A Study in Scarlet* in 1887. His first short story featuring Holmes was published in 1891, and was followed by a series of

short story collections featuring Holmes and his loyal friend, Dr. John Watson. The Holmes series proved incredibly popular and exerted a profound influence on the genre.

CHAPTER I

HISTORY OF DETECTIVE NOVEL IN ENGLISH, TURKISH AND AZERBAIJAN LITERATURE

1.1 English Literature

Historically, detective novel has emerged as a work, during the period of rational and scientific concept dominated society in the XIX century. Sometimes detective novel is acknowledged as a result of industrialized culture's notion. In England as an effect of Industrial Revolution economical structure which related to the farm was demolished, and poor people immigrated to the cities. Hence, more than half of the population of England was in cities.

For this new social environment in which thousands of people were very close to each other, lived together and had a new understanding of money, property and goods. Theft has become a serious problem. As a serious trouble to ensure safety and to prevent theft incidents, the first police force with the name of the Metropolitan Police established in 1828.

In parallel with these developments the literature which focused on crime in England began to extend and true crime stories have been published.

Five-volume book about the biographies of famous criminals and their crimes which took the name from the London prison *Newgate Calendar*, published in 1774, has gained great popularity, and this book was reprinted in 1824 and 1826.

This popularity led to writing novels in that period. The best known novel of this kind was Charles Dickens' *Oliver Twist* which was published in 1837-1839 years.

However, at that time, the culprit depicted novels were increasingly the subject of debate. In particular, widely read *penny dreadful*⁵ cheap books among the lower classes carry the topic of crime are increasingly widespread.

With the increasing awkwardness to exhibit these criminals, the culprit capturing detectives started to be written.

During the formation of detective literature the most important contribution came from France. The biggest impact for this issue came from Eugène François Vidocq (1775-1857). Though, being a former criminal Vidocq later began to work for the French police as a detective. Being acquainted with the world of criminals helped Vidocq to be successful in catching criminals and in 1811 became the head of the Brigade Sureté'n which was founded as a private security unit within the police force. Consisting of four volumes of the *Memoirs of Vidocq* memory books were published in 1828-1829. This book was about the adventures of Vidocq to detect and grasp criminals. The first volume, published in 1828, was one of the best-selling books in France and in a short time was translated into English.

Memoirs of Vidocq won a great reputation and also played an important role in the development of the detective literature. His superior ability to capture criminals created a model for the heroes of the novels of Honore de Balsac (1799-1850), Victor Hugo (1802-1885), Charles Dickens (1812-1870) and Edgar Allan Poe (1809-1849).

Looking at the early period of the detective novel, we see that Edgar Allan Poe is considered the father of detective novels. In 1841, Poe's published novel *The Murders in the Rue Morgue* is considered the first example for the story of the detective genre. In this work he created the character of Monsieur C. Auguste Dupin in order to

⁵ http://en.wikipedia.org/wiki/Penny_dreadful

solve two murders committed under mysterious circumstances. Creating Dupin character Poe formed the major structure of detective novel which remains up till today.

The Golden Age of Detective Novel

The years 1920-1939 between I. World War and World War II is regarded as the Golden Age of Crime Novel. As leading writers of the Golden Age, Agatha Christie (1890-1976), Margery Allingham (1889-1966), Dorothy L. Sayers (1893-1957), Freeman Wills Crofts (1879-1957) and John Rhode (1884 -1964) can be counted as novelists. Then their style revealed by those authors was continued by Nicholas Blake (1904-1972), John Dickson Carr (1906-1977) and Ngaio Marsh (1899- 1982) in 1930.

In general, as well as the genre of detective fiction an elegant English country life environment was described in 1920s. As an example for this type hard-boiled detective stories with the elements of aggression and sexuality were published in the *Black Mask* magazine in the United States.

1.2 Turkish Literature

In Turkish literature detective novels entrance began with translation of foreign detective novel after forty years later from Western prelude. The first translated foreign detective novel was *Les Drame de Paris* by Ponson du Terrail which translated by Ahmet Munif in 1881.

In 1839, after the declaration of Tanzimat and the Crimean War, the Ottoman Empire has enlarged relations with the West, and began to emerge social and political assimilation of the West. In 1844 the organization of the city police Custody Enforcement was established in the Western sense. Then this union was transformed into the Ministry of Law Enforcement in 1846.

The cosmopolitan environment and Westernization in literature formed appropriate setting for detective fiction to be investigated and studied in Turkish literature.⁶

The detective novels which were translated from French literature were noteworthy between 1881-1908 years. An important feature of the period was Abdulhamid's II interest to detective novels and due to the translation from foreign language was encouraged by him. Between the years 1888-1891 the translation was intensive. During this period novels of French writers have been translated comprehensively. By this time the majority of Turkish intellectuals knew as a foreign language only French, so the influence of the French culture was immense.

In 1908 after the proclamation of the Second Constitution, with translations of Sherlock Holmes stories, the detective novel has entered a new period of intensive translation. This term began to be seen as well as a large variety of writers and their

⁶Doğan, İlyas. "Tanzimat Sonrası Osmanlı Devlet Yönetiminde Toplumsal Örgütlenmeye Bakış". 8 Kasım 2003

works. The period up to 1928 as well as classic novels the *dime novels* was also translated effectively.

This progress was observed in translation of novels, almost in the same year with translated detective novels, the first copyright novel was published in 1883. Ahmet Mithat Efendi's *Tercüman-ı Hakikat* was published as a book in 1884. The most successful detective novel of this writer was *Haydut Montari* which was published as feuilleton in newspapers in 1887 and published as a book in 1888.

In 1901 owner of New Century Printing Fazli Necip began to publish works which carried the characteristics of melodrama and detective novel under the name *Cani mi? Masum mu?*

After Fazli Necip Yervant Odyan wrote *Abdülhamid and Sherlock Holmes* in 1912. In 1913 the first native crime series had been written. The author nicknamed Ebülbehzat's (Behzat's father) *Beyoğlu Cinayât Series* was unsuccessful and remained as a book of *Bir Polisin Hatıratı-İkiKapılı'da Bir Cinayet*. Subsequently, in 1913 the author Ebu Süreyya Sami's *Amanvermez Avni* was rewarding.

After *Amanvermez Avni* the first native *Arsene Lupin* series was written by E. Ali and Suleiman Sudi in 1914. The novel with the name of *Nighthawks* that is mentioned *Arsène Lupin* series, although carries the nature of the erotic novels. The novel of *Fakabasmaz Zihni* which was written by Huseyin Nadir published in 1922 was an adaptation of *Fantômas*.⁷

In 1946 Esat Mahmut Karakurt wrote the first Turkish espionage novel *Ankara Express*.⁸ In the second half of the 1950s Recai Sanay's *The Adventures of English Kemal* was an important example of the Turkish espionage novel.

⁷ÜYEPAZARCI,Erol, "Türkiye'dePolisiyeRomanın 129 Yıllık Öyküsü"

⁸<http://www.pandora.com.tr/sahaf/eski.asp?pid=11>

In the 90's there was a great improvement in this field because of Çetin Altan's *Rıza Bey's Detective Stories*, Sadik Yemni's *Amsterdam's Rose* and Akif Pirinççi's *Felidae* series.

According to some research articles Ahmet Umit, Celil Oker, Birol Oguz and Ayse Osman ranked among the most important Turkish detective writers.

1.3 Azerbaijan Literature

Azerbaijan detective novel has emerged during 50's and 60's of XX century by the first detective writer Jamshid Amirov. His first work *Coastal operation* has been published in 1956, was written in a genre of “an espionage detective”. However, the greatest success in his creativity has received a genre of “a police detective” with the best samples *Black Volga* and *Business about brilliants*.

Jamsid Amirov often applied to CSS (Committee for State Security) in order to get more information and to describe the events in his works. His best friends from CSS who helped him to obtain lucrative clue and data led him to meet with prisoners in isolation. He got more statistics from the people in the jail. Jamshid Amirov contemplated on a criminal problem where he had really and truthfully displayed national features –informal conversation, customs and sights. In his works the criminal events were accurately and cleverly planned.

Jamshid Amirov became the founder of an espionage genre and police detectives in Azerbaijan. The Azerbaijan detective genre, unlike the world is characterized by real reflection of the criminal world. During the 80's of XX century Chingiz Abdullaev became the founder of two following forms of a genre in the Azerbaijan literature, political and classical detectives. He is the author of the whole series of political detectives on investigator Drongo, who is known outside of the Republic. Nowadays the writer is one of the known authors of detective novels in the world as he has linked political events to detective investigation.

In the last decade of the 80's of XX century in Azerbaijan literature, the detective genre works are ranged as detective and criminal. Also espionage works, both

foreign novels' translations and native works are written by Azerbaijan authors catch the attention of constant readers.

CHARACTERISTICS OF DETECTIVE NOVELS

However, the theme, topic, of crime novels derived from daily, social, economical, psychological factors, it has also main, qualitative elements.

S.S. Van Dine (1888-1939, real name Willard Huntington Wright) was one of the most popular American mystery writers of the twenties and thirties, and his wealthy amateur sleuth Philo Vance remains one of the great fictional detectives, if not also one of the most insufferable.⁹

Van Dine's twenty rules for writing detective novel:

1. The reader must have equal opportunity with the detective for solving the mystery. All clues must be plainly stated and described.
2. No willful tricks or deceptions may be placed on the reader other than those played legitimately by the criminal on the detective himself.
3. There must be no love interest. The business in hand is to bring a criminal to the bar of justice, not to bring a lovelorn couple to the hymeneal altar.
4. The detective himself, or one of the official investigators, should never turn out to be the culprit.
5. The culprit must be determined by logical deductions-not by accident or coincidence or unmotivated confession.
6. The detective novel must have a detective in it; and a detective is not a detective unless he detects. His function is to gather clues that will eventually lead to the person

⁹<http://www.thrillingdetective.com/trivia/triv288.html>

who did the dirty work in the first chapter; and if the detective does not reach his conclusions through an analysis of those clues, he has no more solved his problem.

7. There simply must be a corpse in a detective novel and the dead corpse is the better. No lesser crime than murder will suffice. Three hundred pages is far too much pother for a crime other than murder. After all, the reader's trouble and expenditure of energy must be rewarded.

8. The problem of the crime must be solved by strictly naturalistic means. Such methods for learning the truth as slate-writing, mind-reading, spiritualistic scenes, crystal-gazing, and the like, are taboo. A reader has a chance when matching his wits with a rationalistic detective, but if he must compete with the world of spirits and go chasing about the fourth dimension of metaphysics, he is defeated *ab initio* (*from the beginning*).

9. There must be but one detective. If there is more than one detective the reader doesn't know who is who. It's like making the reader run a race with a relay team.

10. The culprit must turn out to be a person who has played a more or less prominent part in the story — that is, a person with whom the reader is familiar and in whom he takes an interest.

11. A servant must not be chosen by the author as the culprit. This is begging a noble question. It is a too easy solution. The culprit must be a decidedly worth-while person — one that wouldn't ordinarily come under suspicion.

12. There must be but one culprit, no matter how many murders are committed. The culprit may, of course, have a minor helper or co-plotter; but the entire onus must rest

on one pair of shoulders: the entire indignation of the reader must be permitted to concentrate on a single black nature.

13. Secret societies, camorras, mafias, etc. all have no place in a detective story. A fascinating and truly beautiful murder is irremediably spoiled by any such wholesale culpability. To be sure, the murderer in a detective novel should be given a sporting chance; but it is going too far to grant him a secret society to fall back on. No high-class, self-respecting murderer would want such odds.

14. The method of murder, and the means of detecting it, must be rational and scientific. That is to say, pseudo-science and purely imaginative and speculative devices are not to be tolerated in the crime novel.

15. The truth of the problem must at all times be apparent — provided the reader is shrewd enough to see it. By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face—that all the clues really pointed to the culprit — and that, if he had been as clever as the detective, he could have solved the mystery himself without going on to the final chapter. That the clever reader does often thus solve the problem goes without saying.

16. A detective novel should contain no long descriptive passages; no literary dallying with side-issues, no subtly worked-out character analyses, no “atmospheric” preoccupations. Such matters have no vital place in a record of crime and deduction. They hold up the action and introduce issues irrelevant to the main purpose, which is to state a problem, analyze it, and bring it to a successful conclusion. To be sure, there

must be a sufficient descriptiveness and character delineation to give the novel authenticity.

17. A professional criminal must never be shouldered with the guilt of a crime in a detective story. Crimes by housebreakers and bandits are the province of the police departments — not of authors and brilliant amateur detectives. A really fascinating crime is one committed by a pillar of a church, or a spinster noted for her charities.

18. A crime in a detective story must never turn out to be an accident or a suicide. To end an odyssey of sleuthing with such an anti-climax is to hoodwink the trusting and kind-hearted reader.

19. The motives for all crimes in detective stories should be personal. International plotting and war politics belong in a different category of fiction — in secret-service tales, for instance. But a murder story must be kept pleasant, so to speak. It must reflect the reader's everyday experiences, and give him a certain outlet for his own repressed desires and emotions.

20. And, I herewith list a few of the devices which no self-respecting detective-story writer will now avail him of. They have been employed too often, and are familiar to all true lovers of literary crime. To use them is a confession of the author's incompetence and lack of originality.

- a. Determining the identity of the culprit by comparing the butt of a cigarette left at the scene of the crime with the brand smoked by a suspect.
- b. Forged finger-prints.
- c. The dummy-figure alibi.

- d. The dog that does not bark and thereby reveals the fact that the intruder is familiar.
- e. The final pinning of the crime on a twin, or a relative who looks exactly like the suspected, but innocent, person.
- f. The hypodermic syringe and the knockout drops.
- g. The commission of the murder in a locked room after the police have actually broken in
- h. The word-association test for guilt.
- i. The cipher, or code letter, which is eventually unraveled by the sleuth.¹⁰

¹⁰<http://gutenberg.net.au>

CHAPTER II

THE LITERARY WORKS OF AGATHA CHRISTIE, AHMET UMIT AND CHINGIZ ABDULLAEV

2.1 AGATHA CHRISTIE

The works of Agatha Christie are still a part of popular culture. Her writing career lasted more than 55 years and she wrote 72 novels, 66 of those novels are mysterious and 6 of them are romance novels and 15 short story collections should also be mentioned.

Her first book *The Mysterious Affair at Styles* was published in 1920 and introduced the detective Hercule Poirot, who became a long-running character in many of her works, appearing in 33 novels and 54 short stories.

Throughout the Second World War, Christie wrote two novels, *Curtain*, and *Sleeping Murder*, planned as the last cases of these two great detectives, Hercule Poirot and Jane Marple. Both books were preserved in a *bank vault (strongroom- is a secure space where money, valuables, records, and documents can be stored)* for over thirty years and were delivered to media by Christie only at the end of her life, when she comprehended that she could not write any more novels. The publication came on the heels of the success of the film version of *Murder on the Orient Express* in 1974.

Dame Christie was too tired of her detective character Poirot. By the end of the 1930s, Christie wrote in her diary that she was finding Poirot “insufferable,” and by the 1960s she experienced that he was “an egocentric creep.” And she defied killing her

detective off while he was still popular. She saw herself as an entertainer whose job was to produce what the public liked, and the public liked Poirot.¹¹

In comparison, Christie was tender towards Miss Marple. However this is largely because Christie wrote several Poirot novels early in her career, while *The Murder at the Vicarage* stayed the one and only Marple novel until the 1940s.

Agatha Christie never wrote a novel or short story featuring both Poirot and Miss Marple. In a recording discovered and released in 2008, Christie revealed the reason for this: "Hercule Poirot, a complete egoist, would not like being taught his business or having suggestions made to him by an elderly spinster lady".¹²

In six stories, Christie allows the murderer to escape justice: these are *The Witness for the Prosecution*, *Five Little Pigs*, *The Man in the Brown Suit*, *Murder on the Orient Express*, *Curtain* and *The Unexpected Guest*.

There are also numerous instances where the killer is not brought to justice in the legal sense but instead dies (death usually being presented as a more 'sympathetic' outcome), for example *Death Comes as the End*, *And Then There Were None*, *Death on the Nile*, *Dumb Witness*, *The Murder of Roger Ackroyd*, *Crooked House*, *Appointment with Death*, *The Hollow*, *Nemesis*, *Cat Among the Pigeons*, and *The Secret Adversary*. In some cases, this is with the collusion of the detective involved. In some stories, the question of whether formal justice will be done is left unresolved, such as *Five Little Pigs* and *Ordeal by Innocence*.¹³

Agatha Christie is known for her permanent criticism of her characters' anxiety on class and money. Being a well-bred, upper-class lady herself, she preferred to set her

¹¹"Her Detectives and Other Characters". "Agatha Christie Mystery". Retrieved 22 February 2009

¹²"Dusty clues to Christie unearthed". BBC News. Retrieved 9 March 2010.

¹³http://en.wikipedia.org/wiki/Agatha_Christie

stories in the quiet elegance of upper-class tea parlors where a servant would always answer the bell-pull, unless they have been restrained.

The Murder of Roger Ackroyd, The Murder at the Vicarage and Murder Is Easy are just a few novels that provide us with details of what peaceful little English villages must have been like in the era between wars.

The Murder at the Vicarage is one of the Christie landmark novels because it introduces Miss Jane Marple, that wonderful and perceptive elderly lady detective. The tiny country village settings are always enriched with fine characterizations, depicting the people of a small English village, prior to World War II, e.g. in *Murder Is Easy* we have all the store village characters: vicar, lawyer, doctor.

The novel *A Murder Is Announced* represents conditions in a quiet village in the year right after World War II.

In *The Mirror Crack'd from Side to Side* we are given a whole social study concerning village life. The first chapter alone is full to abundant references to the many changes in St. Mary Mead in the years that have happened between *Murder at the Vicarage* and *The Mirror Crack'd*. The same little group of charming Queen Anne and Georgian houses is still there, but except for some elderly ladies, their owners have changed. The church and the vicarage are intact, so is the Blue Boar. However, only a few old shops remain in the village main street, as 'a glittering new supermarket – anathema to the elderly ladies of the village' now stands at one end of it:

Packets of things one's never heard of ... All these great packets of breakfast cereal instead of cooking a child a proper breakfast of bacon and eggs. And you are expected to take a basket yourself and go round looking for

things ... usually made up in inconvenient sizes, too much or too little. And then a long queue waiting to pay as you go out

(The Mirror Crack'd, p.p 3-4)

Progressively we are presented a more up-to-date look at the same stage of society -we learn about such down-to-earth things as food shortages, housing shortage, and trouble in getting marital help, and the sudden arrival of strangers to areas that had constant populations for generations. The most recent item does not only concern the work class who came to live in the new suburban addition to the village, called the enlargement, but also equal celebrities.

In the stories, where intellect, complexity and prosperity are all the same thing - or appear to be - the servants are hardly ever seen as having enough cleverness or personality to be assumed of the shameful deed itself and are damned to the realm of the red herring. So no gardeners, housemaids, cooks, nurse-attendants, valets, butlers, nannies, rank among the cruel murderers. Paid companions, private nurses, governesses and masseurs form a more dangerous category, as is obvious from e.g. *Cards on the Table* (1936), *Sad Cypress* (1940), *After the Funeral* (1953), *Ordeal by Innocence* (1958), or *Endless Night* (1967). Even these, however, are easily hoodwinked by their employers.

Rarely do we come across the working class in general in Christie's mysteries, and if we do, there are to be found features which closely keep in touch to those of the servants. The working class seems fairly immature, naive, and honest in the Christie plots. They are unsure of themselves and flattering before their 'betters', e.g. in "*Three Blind Mice*" from the collection *Three Blind Mice and Other Stories* (1950). However, especially in the later novels there are a few examples of smart working class criminals, e.g. Michael, the taxi driver from *Endless Night* (1967), and a very few prominent

characters of 'decent' and intelligent working class people, e.g. Jane Grey, the little hairdresser from *Death in the Clouds* (1935), or Ginger Corrigan, a young artist from *The Pale Horse* (1961).

Even today, in definite circles, clothing may 'give one away'. In spite of the fact that Agatha Christie did declare rare variations then, she was happiest when everyone had a place, knew it, kept it, and dressed accordingly.

The inflexible public system is established everywhere despite the fact that Carrie Louise from *They Do It with Mirrors* (1952) realizes that 'old barriers and class shibboleths were gone or at any rate were going' - a frequent belief of the times right after World War II.

Clues and red herrings were Agatha Christie's greatest tool for misleading and confusing the reader. The key to solving the murder is to resolve what a real clue is, and what a red herring is. Quite often the fundamental clues are given at the beginning of the book, but they are so underplayed that it is easy to neglect them amongst all the other clues and red herrings which are presented.

Christie's red herrings are sometimes linked to dissimilar minor crimes. Be suspicious though, because on events, everything really is as it seems.

The mask is frequently used in Agatha Christie's mystery stories; she used both characters who changed their physical identity, and those who accepted an entirely fake personality.

The murderer would often pick an identity which was beyond suspicion, in order to set up the ultimate murder or to follow their victim. In some cases, a character disappears completely and then comes back in a different appearance. In others crime stories, the murderer imitate a long lost family member to gain the trust of others. In some of Agatha Christie's earlier novels, characters often feel that a suspect looks

familiar, and Agatha uses this to point to that the character might be in disguise. In later novels however, she becomes fainter when she uses this device. However there is common discuss about the reliability of such devices – sometimes a wig or a false beard has everyone implicated swayed that the character is someone completely different.

In the “*Closed Community*” or “*Locked Room*» settings, Agatha Christie vigilantly limits the number of suspects by having them restricted - such as in a country house, train or on an airplane. This way Agatha restricts the number of people who could be the killer. This device allows the reader to play detective for them – the murderer is one of the people present, but who is it? Christie is careful not to deceive her readers in these scenarios - all the evidence is there, and there isn't another suspect turning up at the last minute.

A witness has on chance exposed the name of the murderer or an essential clue at the beginning in the novel, only for the observer treated as insignificant and untrustworthy and so no-one listens to them.

In the background of Agatha's stories in large houses there were often servants as a team of domestic staff to keep the place running. These servants were usually seen and not heard, and therefore usually disregarded. However their facts are often very important because they overhear and see things that others might not simply because they dissolve into the background. However it is interesting to note that Christie's murderers were rarely from the domestic staff; unless of course the murderer was in masked as a servant.

Detectives of Agatha Christie often seem sacred with a sense of intuition, though the theory never really comes out of thin air. It is usually an initial intuitive insight which focuses the detective onto a possible suspect, despite any alibis that he or she may have. The style of intuition varies with each of Agatha's detectives.

The most noticeable and regular plot mechanism is that Agatha Christie doesn't reveal the whole truth until the end of the book, keeping the reader addicted and engrossed until the end. Until that final piece of the jigsaw is in place, the whole picture isn't revealed. There will certainly be fake revelations along the way, causing us to believe that it's all over, but always there are a couple more chapters to go, so perhaps the whole truth hasn't properly been revealed yet.

Agatha Christie also used a sham murder to supply an occasion for the real murder to take place after a body had already been revealed. In cases where there are two schemers acting together to commit a murder, Agatha often makes sure to us not to suspect both of them, by leading us to believe that they hate each other; although be warned because Christie has also used this tool as a red herring.

2.2 AHMET UMIT

Ahmet Umit is a Turkish author and poet best known for his work crime novels in thrillers. The writer was born in Gaziantep in 1960. He finished his Primary, Middle and High School there. In 1983, he graduated in Public Administration from Marmara University, and he wrote his first story in the same year. Between 1985 and 1986, he educated at the Moscow Social Sciences Academy. Ahmet Umit started his literary life with short stories but his first work about literature was a poetry book named *Sokağın Zulası*, published in 1989.

In 1990, with a group of literature lovers, he published an artificial magazine named “Hişt”. He published his poems, stories and works in some magazines and newspapers such as Adam Sanat, Hişt, Öküz, Cumhuriyet Kitap and YeniYüzyıl

His first book of short stories, *Çıplak Ayaklıydı Gece*, was published in 1992. On the same year, he won the Ferit Oğuz Bayır Art Award for that book. *Çıplak Ayaklıydı Gece* was the book that introduced Ahmet Umit to the public and also made thrillers popular.

In 1994 he wrote the script for *Çakalların İzinde*, broadcast on ATV. Then in 1995 he wrote some criticism and other articles about authors such as Franz Kafka, Dostoyevski, Patricia Highsmith, Edgar Allan Poe and thriller writers in various newspapers and magazines. His novel *Sis ve Gece* was very exciting and considered as one of his best books. *Sis ve Gece* was extremely popular in Turkey but also became controversial. It was published in Greece and it was the first Turkish Thriller to be translated into any foreign language. Also TV series were made from his stories *Karanlıkta Koşanlar* and *Şeytan Ayrıntıda Gizlidir* by well-known producers and afilm

was made from *Sis ve Gece* by Turgut Yasalar. *İstanbul Hatırası* was published on 4 June 2010.¹⁴

His latest novels are *Sultanı öldürmek* (2012) and *Beyoğlu'nun En Güzel Abisi* (2013).

Ahmet Umit finds similarity between crime and literature, especially in the novel form, and claims that these two different concepts combine under the umbrella hesitation. At the same time crime can rise with hesitation. He also points out however that the crime defined with details of law, after some period will change in course of time. Therefore crime will not be perceived as a crime and this will cause hesitation and uncertainty. According to Umit uncertainty is the main feature of novel and novel itself is imagery. It's impossible to define and describe imagery because each reader evaluates the imagery with their own thoughts; aesthetic perceptions in his/her own worlds. It is also a fact that in different times the reader can approach and appraise this imagery differently.

As crime novels explain offense Ahmet Umit accepts crime fiction as the most important literary genre and reports a philosophical importance on it in this way:

*Crime just embodies a lot of information like human DNA. While investigating the crime, you can talk about the society and human kind. For profound explanation knowledge of philosophy is also necessary. It's inevitable to come across with the problems when there is missing information in the structure.*¹⁵

¹⁴<http://en.wikipedia.org/wiki/AhmetUmit>

¹⁵Ahmet Umit, "Kızıl Nehirler Nereye Dokulur", *Radikal Kitap*, 11 Mayıs 2001, s. 7.

Ahmet Umit, points out that literature discusses life as a whole. He states that even when describing a desolate character that is left alone on the island would be aware of the time period and the society which he lives in. So when describing the crime writer he believes that the writer will take into account the psychological, philosophical, criminological and sociological disciplines. The writer would at the same time be using the basic material of literature- the language in the most functional way in order to create and to outlay a new world to the readers. According to Ahmet Umit the detective novel provides various possibilities to writer to illustrate human kind. Consequently Umit indicates that his major aim is to portray interactively the relation between human being and society.

2.3 CHINGIZ ABDULLAEV

The main feature of detective genre is the availability of the product of a mysterious accident, and the circumstances that are unknown need to be clarified.

Chingiz Abdullaev's works differentiate from other authors' in theme, characteristics and in rich color of events. His characters are like living persons in life because he uses real names and some real situations to attract more readers' interest to his novels and in my opinion, it works.

After years of clandestine operations throughout Europe, former Soviet spy Chingiz Abdullaev has traded in his old code names for a new moniker. Meet "Mr. Detective." That's what fans of the spook-turned-scribe call Mr. Abdullaev, who emerged from the inner sanctum of the KGB to transform himself into one of the hottest novelists in the former Soviet Union. He's sold 10 million copies of his 40-odd spy novels that have made him a wealthy man. He says each book he writes now earns him more than \$200,000 within two or three years.

For him the secret to his success is simple. He writes the truth. "I write about people we tend to forget after their deaths," Abdullaev says from his cavernous office in the Azerbaijan Writers Union in downtown Baku, a city of nearly 2 million people on the western shores of the Caspian Sea. "Agents that were forgotten, agents that were betrayed."¹⁶

And the person to tell the stories is his main character, known only to readers as Drongo. The name comes from a small, but brave, Asian bird that shows no fear of larger birds. "He has no nationality and no real name," he says. "People in Georgia

¹⁶<http://www.theazeritimes.com>

think he's Georgian, people in Russia think he's Russian, and people in Azerbaijan think he's Azeri." Armed with a law degree, Abdullaev began working for the Soviet Defense Ministry in 1981. He says his role was in "international law," but his work was far from bookish. He was wounded twice in the line of duty. He won't discuss his private details.

A Former KGB Agent

He acknowledges he lived the life of a spy but downplays his ability. "I think I have a complex like Arthur Conan Doyle," he says as he sips a glass of tea. "He wanted to become a detective, but he started to write books about them instead." His decision to make writing a full-time career became clear to him after a fellow Soviet spy was double-crossed in Angola in 1983. His friend was killed by a shotgun blast from the back in an Angola on the street.

In the middle of 1980s, Abdullaev began to write, even though his government career continued to soar. In 1987, he returned to Azerbaijan to become the head of KGB operations in Baku's largest city district. He finished his first novel, "Blue Angels," in 1985. It was barred from publication because of the secrets it revealed about the inner workings of covert operations against drug smugglers.

But by 1988 the Soviet foundation began to crumble, censorship was almost over, and his book was published. His writing became a success almost overnight, and he quit the KGB a year later. His books, now published in nine languages, are not without controversy. While former Soviet citizens crave his first-hand accounts of cold-war espionage, his brash use of real characters has earned him some very real enemies.

He recalls particularly the time when he was the head of security. Because he portrayed high profile Russian banker he would be punished.

Abdullaev has also managed to upset the Russian Prime Minister Yevgeny Primakov, who bristled at his portrayal as an inept young KGB agent. Mr. Primakov sent an emissary to the Azeri ambassador in Moscow to relay his displeasure, Abdullaev says. And while Abdullaev usually draws on his own experience for in books, he sometimes also likes to forecast the future.

In *Three Colors of Blood*, Abdullaev wrote an assassination attempt on Azerbaijan's President Heydar Aliyev. Two weeks after the book was published, assassins tried and failed to kill the president, leading some to question just how much Abdullaev had known of the plot. Abdullaev says it was merely coincidence, and counts Mr. Aliyev among his loyal readers.¹⁷

Portly and balding, Abdullaev would have trouble fitting into James Bond's dinner jacket. But his charm could disarm diplomats at state dinners and enemy agents in dark alleys. While maintaining a fierce nationalism about Azerbaijan, Abdullaev has published only about a half-dozen books in his country. Publishing in this oil-rich, poverty-stricken country is difficult, where book shops are few. Most books are simply hawked from street stalls. "That's a big tragedy here. There's no market. How do you sell a book in Azerbaijan? We have 1 million refugees who have no buying power,"¹⁸ says Abdullaev, referring to the one-out-of-every-seven Azeri citizens displaced by a decade-long conflict with Armenia.

¹⁷<http://www.azeriblog.com/> 25.04.2010

¹⁸http://bizimasr.media-az.com/arxiv_2002/yanvar/18/meden.html

Armenia currently occupies about 20 percent of Azerbaijan. While the countries have agreed to an official cease-fire, cross-border shootings are a near daily occurrence. Abdullayev refuses to earn any money from speeches or lectures in Azerbaijan, preferring instead to donate any money he could earn here to refugees who can't go home because of the unofficial war.

The vast majority of his books are published in Moscow by Exmo, one of Russia's largest printing houses. His books in the United States are published by Simon and Simon. Even though his cloak-and-dagger days are long gone, Abdullayev maintains contacts in the underworld of post-cold-war espionage. It's all good fodder for the next novel. Abdullayev claims that when communism fell in 1991 "the whole Soviet Union became one big detective story."¹⁹

In recent years Chingiz Abdullayev wrote many novels some of them are "*Soyuğu qoruyanlar*" (2013), "*Şərq küləyi*" (2013), "*Balkan sindromu*" (2014), "*Qazanılmış cəhənnəm*" (2014).

¹⁹<http://azer.com/index.html/> 26.04.2010

CHAPTER III

BRIEF OUTLINE ON THE NOVELS: *THE MURDER OF ROGER ACKROYD*, *BEYOGLU RAPSODISI*, AND *THEN THERE WERE NONE*, *ETIRAFLAR VADISI*

3.1 THE MURDER OF ROGER ACKROYD

Dr Sheppard is the narrator of this story, who lives in the village of King's Abbott with his sister, Caroline. He is called to the house of one of his patients, Mrs. Ferrars, who has died in her sleep. Sheppard tells Caroline that she unintentionally took an overdose of veronal, which she used to help her sleep. Caroline doesn't suppose that this could happen and thinks she committed suicide.

Dr Sheppard narrates how Mrs. Ferrars and Roger Ackroyd formed a relationship after the death of Mr. Ferrars. We also learn about Ackroyd's adopted son, Ralph Paton, who, despite causing problems for Ackroyd, is a well-liked young man.

Sheppard's neighbor, 'Mr. Porrott' is pumpkin planter whom we do not yet know the true identity of but he asks a lot of questions about people in the village.

Caroline describes a discussion she overheard, between Ralph and a girl. Ralph said that when Ackroyd dies, he will be a rich man.

Sheppard was invited for dinner by Ackroyd, and when he is there, he meets Ackroyd's niece, Flora. Flora and Ralph have got engaged. In the study after dinner, Ackroyd exposes a secret to Sheppard. Mrs. Ferrars confessed murdering her husband. But someone had been blackmailing her. Ackroyd was horrified by the murder, and Mrs. Ferrars asked him to do nothing for 24 hours. In that time, she killed herself, leaving a letter, which is delivered to Ackroyd that night.

Later, Sheppard receives a phone call, saying that Ackroyd has been murdered. Sheppard, Ackroyd's secretary Raymond, and Parker, the butler, find his body in the

study. The police arrive to inspect. The study door is locked, and the window is open, with footprints outside.

Raymond says he heard someone talking in the study at half past nine. Parker saw Flora coming out of the study at quarter to ten, so he must have been killed after that time. The murder weapon is a small blade from a display table in the drawing-room.

Ralph is absent after the crime and becomes the main suspect. The conversation Raymond overheard seemed to be Ackroyd refusing to give someone money, and Ralph was always in short of money.

Flora asks Sheppard to visit Mr. Porrott with her, and uncovers that he is a private detective, whose real name is Poirot. She is worried; because the police have been investigating Ralph, but she swears he wouldn't murder his uncle.

Poirot examines the study vigilantly and looks for details. He observes the position of the chairs and the dagger. The letter from Mrs. Ferrars is missing. The police map out the phone call Dr Sheppard received – it came from a train station.

Flora is seen talking to Hector Blunt, a friend of the family, and she tells him that Ackroyd left her a lot of money in his will. Then Poirot and Sheppard find a wedding ring in the pool, which is engraved 'from R', but they do not know who it belongs to.

The theft of some money from Ackroyd's bedroom is discovered, and the parlourmaid, Ursula Bourne, decides to leave her job. When the police question her, she says she had a disagreement with Ackroyd.

Poirot asks everyone involved to meet him. He says that they are all hiding something, and that he will discover everything.

Poirot and Sheppard argue what they know about events so far. Poirot believes that Ralph is innocent, exactly because the case against him is so strong.

Poirot is pleased as, one by one; the characters reveal their different secrets. According to Poirot's request, Flora and Parker act out a scene from the night of the murder, when Parker saw Flora outside Ackroyd's study.

Poirot explains what this shows – that Flora had not been in the study, but was coming down the stairs from Ackroyd's bedroom. She confesses stealing the money from her uncle.

Blunt and Flora appear to be in love, despite Flora's engagement to Ralph.

With the exposure that Flora did not see her uncle alive at 9.45, the alibis and events of the night have to be reconsidered. Poirot visits Sheppard in his workshop, where the doctor enjoys fixing mechanical objects.

Caroline has a visit from Ursula Bourne. Poirot suspected that she was secretly married to Ralph, and she admits this. She read in the newspaper that Ralph has been arrested, but Poirot reassures her. Ursula explains how she argued with Ralph because he became engaged to Flora in order to keep his uncle happy.

Sheppard tells Poirot that he has been taking notes on the investigation, and Poirot reads these. The detective then arranges another meeting for everyone at his house. Here, he has a surprise – he has found Ralph Paton. Poirot recounts what he knows about the case, and explains that the voice Raymond heard at 9.30 was a Dictaphone, not Ackroyd. With his careful and skilful reasoning, Poirot explains what he knows about the case, and which alibis are true. By analyzing the events on the night

of the murder and since, Poirot uncovers the truth, and Sheppard has to confess everything.

As the events take place in an active flow one can still trace the psychological and social reasons for committing a crime. Economic and family based reasons have a significant role in the novel.

3.2 BEYOGLU RAPSODISI

Beyoglu Rapsodisi is about three friends Selim, Kenan and Nihat's past and present life. Their family, life style and their status in society is given. Actually, their living and life in Beyoglu are equally described in this novel. In other words those three friend's life holds a kind of mirror to the society they live in. Events began with Kenan's search of immortality which took him to open a crime photos in a gallery. Nonetheless he held an exhibition many times but he could not be successful. Nihat's gallery suggestion on the basis of crime theme inspired Kenan. Similarity of two crime photos attracted Kenan and forced him to ask help from his friends in order to start an investigation.

Despite of Selim's endeavors to prevent his friend's investigation wish, Kenan started inquiry. At the beginning of study he deviated to non-coherent ways and topics, and inquired false people.

Generally, whole events happened in Beyoglu, Turkey, but sometimes the author takes reader to correspondence trip to France, because of mysteries connection of crime committed by Selim and his father.

The result of whole inquiry and investigations led to that the murder; culprits are Selim and his father Ali Rza bey. He killed his neighbor Aleksandr Krilov and his wife with his little son who escaped from Russian Revolution because of their wealth.

Years later Ali Rza bey's crime was revealed by a minor character Aysun and her friend Kartal, so they decided to blackmail Selim in order to obtain money. Ambition of saving confidence and honor of his family managed Selim to kill Aysun

and Kartal. Those all information assembled by Kenan during his study enlightened it. He reveals it to Selim in this way:

“Everything began with murdering Catherine Varchand's father, mother and her little brother by my respected uncle and your father Ali Rza bey. Don't show suspicion as if you heard it for the first time. Your dad committed murders in that building in the autumn of 1920. It was true that he wasn't a wealthy man at that time. He was tenant in that building. He met with General Aleksandr Kirilov who escaped from the Russian Revolution. He was a tenant also with his wife Natalia, daughter Ekaterina and son Ivan. General Kirilov escaped from revolution as his thousands of compatriots and he was vigilant, because from Yakutia where he served for many years he didn't return with loyalty and honor to Jesus and to his representative Earth Czar II. Nikolay Romanov. Besides he had brought nine large diamonds for guaranteeing his family's living. During October Revolution he hadn't any chance to spend his treasure, and in that chaos he found place in a ship from Sevastopol to Istanbul for his family, he even placed those large diamonds inside his daughter's coat. Beyond nine large diamonds that former general had money for current expenses so he had never lived miserable as his citizens in Istanbul. At least he could rent a house in this building, as yours have done. But when he ran out of money, it was time for the diamonds. There was no one to rely on but your father who knew a little bit Russian and always behaved very well to them was general's last trust. At that period your father was working as a headworker for a Greek tailor. May be in the beginning he had not any bad intention. He just wanted to help his drunkard neighbor. But then he was lost in the shine of diamonds, and thought why this treasure would not be his...”

At the end of the novel, Selim who is psychologically depressed becomes inhumane, severe, ruthless and merciless. He also took Kenan's life.

The reader is shocked at the end as in all detective novels.

Selim is Kenan's peer and in cold blood commits the crime just like his father. Family background is one of the sociological reasons for causing crime.

3.3 AND THEN THERE WERE NONE

This novel portrays eight people, who are strangers to each other and are invited to Indian Island, off the English coast.

Vera Claythorne, a former governess, thinks she has been hired as a secretary; Philip Lombard, an adventurer, and William Blore, an ex-detective, think they have been hired to look out for trouble over the weekend; Dr. Armstrong thinks he has been hired to look after the wife of the island's owner. Emily Brent, General MacArthur, Tony Marston, and Judge Wargrave think they are going to visit old friends.

When they arrive on the island, the guests are greeted by Mr. and Mrs. Rogers, the butler and housekeeper. That evening, as all the guests gather in the drawing room after an excellent dinner, they hear a recorded voice accusing each of them of a specific murder committed in the past and never uncovered. They compare notes and realize that none of them, including the servants, knows "Mr. Owen," which suggests that they were brought here according to someone's strange plan.

As they argue what to do, Tony Marston chokes on poisoned whiskey and dies. Frightened, the party retreats to bed, where almost everyone is plagued by guilt and memories of their crimes. Vera Claythorne notices the similarity between the death of Marston and the first verse of a nursery rhyme, "Ten Little Indians," that hangs in each bedroom.

The next morning the guests find that Mrs. Rogers apparently died in her sleep. The guests hope to leave that morning, but the boat that regularly delivers supplies to the island does not show up. Blore, Lombard, and Armstrong decide that the deaths must have been murders and determine to scour the island in search of the mysterious

Mr. Owen. They find no one, however. Meanwhile, the oldest guest, General Macarthur, feels sure he is going to die and goes to look out at the ocean. Before lunch, Dr. Armstrong finds the general dead of a blow to the head.

The remaining guests meet to discuss their situation. They decide that one of them must be the killer. Many make unclear indictments, but Judge Wargrave reminds them that the existing evidence suggests any of them could be the killer.

The next morning, they find that Rogers has been killed while chopping wood in preparation for breakfast. At this point, the guests feel sure the murders are being carried out according to the dictates of the nursery rhyme and with each death one of the figures expires.

After breakfast, Emily Brent found dead, her neck having been injected with poison. At this point, Wargrave initiates an organized search of everyone's belongings, and anything that could be used as a weapon is locked away. The remaining guests sit together finally, Vera goes to take a bath, but she is worried by a piece of seaweed hanging from her ceiling and cries out. Blore, Lombard, and Armstrong run to help her, only to return downstairs to find Wargrave draped in a curtain that resembles courtroom robes and bearing a red mark on his forehead. Armstrong examines the body and reports that Wargrave has been shot in the head.

That night, Armstrong was missing, and they cannot find him anywhere in the house or on the island. When they return from searching, they discover another Indian figure missing from the table.

Vera, Lombard, and Blore go outside, decided to stay in the safety of the open land. Blore decides to go back into the house to get food. The other two hear a crash,

and they find someone has pushed a statue out of a second-story window, killing Blore as he approached the house. Vera and Lombard move back to the shore, where they find Armstrong's drowned body on the beach. It was certain that Lombard is the killer, Vera steals Lombard's gun and shoots him. She returns to her bedroom to rest, happy to have survived. But upon finding a noose waiting for her in her room, she feels a strange pressure to enact the last line of the nursery rhyme, and hangs herself.

The mystery confuses the police until a manuscript in a bottle is found. The late Judge Wargrave wrote the manuscript explaining that he planned the murders because he wanted to penalize those whose crimes are not punishable under law. Wargrave honestly admits to his own lust for blood and pleasure in seeing the guilty punished. When a doctor told Wargrave he was dying, he decided to die in a blaze, instead of letting his life trickle away. He discusses how he chose his victims and how he did away with Marston, Mr. and Mrs. Rogers, Macarthur, and Emily Brent. Wargrave then describes how he tricked Dr. Armstrong into helping him fake his own death, promising to meet the doctor by the cliffs to discuss a plan. When Armstrong arrived, Wargrave pushed him over the edge into the sea, then returned to the house and pretended to be dead. His ruse enabled him to dispose of the rest of the guests without drawing their suspicion. Once Vera hanged herself on a noose that he prepared for her, Wargrave planned to shoot himself in such a way that his body would fall onto the bed as if it had been laid there. As a result, he expected, the police would find ten dead bodies on a bare island.

The scene of guilt and taking risks captures the heart of the novel. Psychological and social reasons play an important role in committing the crime.

3.4 ETIRAFLAR VADISI

It seemed the characters were provided with everything like guns, food, camps, telephone sets, and helicopter. Unexpectedness was pursuing them. The rich travelers, were on the island Kalimantan, an Indonesian jungle. Their route was checked up by skilled hunters with full weapons. But, as always, the human factor has interfered with it. In the group there was a killer. One is killed by knife from the back, another is poisoned, and another one is shot. The major character and narrator is Roman Lampadov who survives at the end of the novel.

In addition, he was astonished him by the revelation of the truth and lost his confidence.

Roman and his friends are well-heeled. As always, they suppose that they would not have any problem during their travel. Though they are friends, some of them are hostile. At the same time they hurt each other.

Author illustrates human beings' bad sides and their bad behavior to each other. The events take place in the jungle while they were drinking "alang-alang". Here "alang-alang" is literally used to show their evil past, but it caused trouble.

The main themes of this novel are Friendship and Deceit. Showing these two features, Abdullayev wants to display that you can be friend for ages and lose them instantly. The proverb reads as, "*Human makes spurious coin, and coin makes spurious man*" in that novel, they were friends of coin that makes spurious man. They were victim of their passion, victim of their past sin. Their sins were used against them.

3.5 COMPARISON OF *THE MURDER OF ROGER ACKROYD* AND *BEYOGLU RAPSODISI*

The first chapters of the two works give us a description of a sudden awareness and awakening of something strange existing and the concept of immortality. It pictures the upcoming unpleasant and troubled days. The character of Dr Sheppard from *The Murder of Roger Ackroyd*, explains his reaction and thoughts with worry at the beginning of the novel as,

Mrs. Ferrars died on the night of the 16th/17th September - a Thursday. I was sent for at eight o'clock on the morning of Friday the 17th. There was nothing to be done. She had been dead some hours. It was just a few minutes after nine when I reached home once more. I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning. To tell the truth, I was considerably upset and worried. I am not going to pretend that at that moment I foresaw the events of the next few weeks. I emphatically did not do so.

*But my instinct told me that there were stirring times ahead.
(The Murder of Roger Ackroyd, p.p 1, chapter I)*

The same effect was given in *Beyoglu Rapsodisi* by the character of Selim who was also the narrator. Before portraying his emotions about forthcoming tragedy, the reader is provided with the information about his friends and their past. Here is the paragraph:

Uc kafadar derken, bendeniz Selim, arkadaşlarım Kenan ve Nihat'ı kastediyorum. Yan yana dizilmiş ucerkek ismini gorup, arkadaş olduğumuzu da öğrenince, ustelik seruven lafını da okuyunca sakın aklınızagenc insanlar gelmesin. Gençliğin deli ruzgarları terk etmişti bizi. Hayır, ihtiyar da sayılmazdık, uzunca birsuredir orta yaşın coktan kanıksadığımız sıradan gunlerinin devranını surmekteydik. Ta ki Kenan'inolumsuzluk merakı yuzunden bu sakın yaşamımız, fırtınalı gunlerle orulu bir karabasana donuşene kadar.Sakin yaşamımızın nasıl

sona erdiğini uzun uzun anlatacağım, ama önce arkadaşlarımı tanıtayım sizlere.

(Beyoglu Rapsodisi, p.1 chapter I)

However, Selim gives kindly, whole-hearted confessions about himself, after talking about his best friend Kenan, he makes a comparison in most of the passages of novel and he also mentions to be in his place. It shows that though Selim is a businessman and has enlarged opportunity, Kenan's ideas, resolute steps, and always being true makes him snappish. According to Selim's notes, not having any illness, problems with happiness, or poverty allows Kenan to have comfortable life. The narrator describes it as:

Bana sorarsanız, Kenan'ın bu konulara kafayı takmasının altında yatan neden, gerçek sorunlarının olmayıştı. Evet, onun parasızlık, hastalık, mutsuzluk, başarısızlık gibi gerçek sorunları olmamıştı hicbirzaman.

[...]

Kenan'dan bahsediyordum; arkadaşım son derece zeki bir cocuktu, derslere fazla zaman ayırmasa dasınıfını hep başarıyla geçerdı. Hukuk Fakultesi'ne girmesi hic de zor olmamıştı.

Girişimciliği doğasında bulunan benim sevimli arkadaşım, babasından devraldığı acenteyikisa surede cok daha iyi bir duruma getirdi. Bunun için fazla zaman harcadığını da sanmıyorum, dediğim gibi o icimizdeki en becerikli, en girişken cocuktu. Bir konuyla uzun sure uğraştığı gorulmuş değildi. Kafası bir soruna takıldığında, genellikle kısa surede olayı cozer, sonra da ilgisini yitirirdi.

(Beyoglu Rapsodisi, p-5, chapter I)

In the novel of "The murder of Roger Ackroyd" sister of Dr Sheppard Ms. Caroline occasionally pumps him for gossip, but would never consider gossiping to others about his private life. Despite an occasional lack of understanding of the full situation, she is an intelligent woman and often manages to work out the truth before anyone else. In some ways, Caroline is smarter than Dr Sheppard and she provides Hercule Poirot with a lot of tips. He often has to look at the information from a different

point of view before finding out what really happened, but Caroline presents a great starting point. And such attitude irritates Dr Sheppard:

'She died of an overdose of veronal. She's been taking it lately for sleeplessness. Must have taken too much.' 'Nonsense,' said Caroline immediately. 'She took it on purpose. Don't tell me!' It is odd, when you have a secret belief of your own which you do not wish to acknowledge, the voicing of it by someone else will rouse you to a fury of denial. I burst immediately into indignant speech.

(The Murder of Roger Ackroyd, p-2, chapter I)

As a character and narrator Selim sometimes demonstrates discrepancy in his speech, as much as he glamorized and praised his friend Kenan, he also mentions that Kenan is so inaccurate and hasty in taking decisions. For Selim Kenan makes mistakes because he is sometimes considered mad. On the other hand Selim himself states that among his friends he is known as sane and as a convincing man. He wants to convince the reader that his friends come to him when they are in trouble. In other words according to his opinion the progress of events depend on him. We can analyze Selim as a jaundiced and wily character.

Psychologically Selim's self-esteem functions in the highest degree when he compares himself with his peer Kenan. The reader can sense his inferiority complex as he depicts qualities attributed to Kenan.

The paragraph states this realization openly,

Kenan'inkiyle kıyasladığımda, zekamın ne kadar yavaş işlediğini anlardım. Gerci olaylar hakkında uzun uzun düşündükten sonra karar vermenin kimi yararlarını da gormuyor değildim. Ustelik Kenan kendine duyduğu aşırı güven yüzünden alalecele attığı adımlar nedeniyle sık sık yanlışlara da düşerdi. O zaman da benim mantıklı davranışlarım one çıkar, aralarındaki en akıllı kişi olduğum dile getirilirdi.

(Beyoglu Rapsodisi, p-8, chapter I)

At the end of the first chapter we can see in “*The Murder of Roger Ackroyd*” that Dr Sheppard allusively warns reader and his sister that “all” rely upon him. Through that way he wants to deflect Caroline’s mind. As the narrator reveals in the following paragraph:

'Will there be an inquest?' 'There may be. It all depends. If I am able to declare myself absolutely satisfied that the overdose was taken accidentally, an inquest might be dispensed with.'
(*The Murder of Roger Ackroyd, p-3, chapter I*)

Because of unraveled little details in the course of events Dr Sheppard and Selim display their excitement and anger to the reader with their suspicious mind. We can realize it at the beginning of the novel as utterance of Dr Sheppard states, “*But my instinct told me that there were stirring times ahead.*”

Then in Chapter II Mr. Ackroyd wishes to talk to his friend Dr Sheppard, and invites him to his house. This scene shows how James (Dr Sheppard) was sick as a horse, and phrased himself in this way:

I was still thinking of it when I came face to face with Roger Ackroyd.

'Sheppard!' he exclaimed. 'Just the man I wanted to get hold of. This is a terrible business.' 'You've heard then?' He nodded. He had felt the blow keenly, I could see. His big red cheeks seemed to have fallen in, and he looked a positive wreck of his usual jolly, healthy self.

'It's worse than you know,' he said quietly. 'Look here, Sheppard, I've got to talk to you. Can you come back with me now? 'Hardly I've got three patients to see still, and I must be back by twelve to see my surgery patients.' 'Then this afternoon - no, better still, dine tonight. At 7.30 will that suit you?' 'Yes, I can manage that all right. What's wrong? Is it Ralph?' I hardly knew why I said that - accept, perhaps, that it had so often been Ralph.

Ackroyd stared blankly at me as though he hardly understood.
(*The Murder of Roger Ackroyd, p-6, chapter II*)

Actually, this parlance gives us an idea on James was nervousness, fear how confused he is.

In the course of events in *Beyoglu Rapsodisi* Selim's and Kenan's friend Nihat recommends him (Kenan) a new project on photographing past crime incidents, and scenes which took place at Beyoglu. The same sort of restlessness is seen in Selim. He also has a confused mind. The next level of this project would be to display the photos in a gallery. Within the dialogue among these three friends, the reader can realize the anxiety of Selim. On the other hand sometimes he doesn't share his feelings with Kenan and Nihat, but he does with the reader. Also he plans how to stop and dissuade them:

Tam ustune bastın" diye atıldı Nihat. Kenan gibi ben de gözlerimi ona diktim. İşaret parmağım Kenan'a uzatarak heyecanla açıklamaya başladı. "Evet abi, işte bu. Bak, sen de soyledin, gazetecilerin ilgisini çekmek için bize gereken cinayettir."

Cinayet lafı tuylarımı diken diken etmeye yetmişti, ne sacmalıyordu bu salak! Benim düşüncelerime Kenan tercuman oldu.

[...]

Nihat'ın ne demek istediğini anlamıştım, anlar anlamaz da icimi bir huzursuzluk kaplamıştı. Hepimizin başınıbelayasokacaktı bu salak. İşin tuhafı Kenan'ın hala olayı kavrayamamış olmasıydı. Belki o da kavramıştı, ancak emin olmak istiyordu.

[...]

Kenan'ın bu tehlikeli öneriyi benimsediğini artan bir endişeyle izliyordum. Nihat, benim ruh halimden habersiz, taşı gediğine koymuş adamın hevesi içinde anlatmayı sürdürüyordu.

[...]

"Bence olmaz" dedim. Bu iki sozcuk soğuk duş etkisi yaratmıştı üzerlerinde. Şaşkınlıklarını fırsat bilip, "Cocuklar siz delirdiniz mi?" diye çıktım. "Cinayetlerden söz ediyoruz burada! Şaka değil, işin ucundakatiller var, sapıklar var, psikopatlar var. Ya biri kafayı takarsa. Kotu kotu konuşmayayım... Canındanolursun valla.

(Beyoglu Rapsodisi, p-42-44-45-46, chapterIII)

Selim's reaction is abrupt and clear like that of James to prevent the revelation of facts. The relationship between Dr Sheppard and Roger's son Ralph was not awful. This was stated by narrator at the beginning of novel the whole population of King's Abbot loves Ralph Paton, and even Dr Sheppard and his sister Caroline. Nonetheless, although Ralph leads a spoilt life Dr James Sheppard continued his companionship with him.

The progress of events proves that being a calm person like Ralph Paton can provide possibilities to Dr Sheppard to achieve his swindler purpose. Any feelings that he shows for anyone are either made up or fake. Supposedly he sheltered Ralph not to be arrested, but at the end of novel we understand that he has done it not to be betrayed by Ralph. He made a plan to show Ralph as suspicious. Because of the information we are given at the beginning of novel about Ralph the reader thinks that he always caused inconvenience to his step-father Roger Ackroyd. This fact made everyone think Ralph as a suspect.

Coming to the conclusion we comprehend that Dr Sheppard abused Ralph's confidence all the time. This paragraph can be titled as *purposely benefaction*.

Parental care was applied by the stepfather to Ralph but he still felt dissatisfied. The lack of mother figure shows itself in his behavior.

His wife's child by her first marriage was only seven years old when his mother died. He is now twenty-five. Ackroyd has always regarded him as his own son, and has brought him up accordingly, but he has been a wild lad and a continual source of worry and trouble to his stepfather. Nevertheless we are all very fond of Ralph Paton in King's Abbot. He is such a good looking youngster for one thing.

(The Murder of Roger Ackroyd, II chapter, p.4)

In *Beyoglu Rapsodisi* the main character Selim was almost the same, as Sheppard, at the beginning he tried to stop his friends Kenan and Nihat, not to set up crime photos at a gallery. He predicted that there could be a hazard against their safety. Then Selim gave his unused apartment to Kenan to gain his confidence. This scene demonstrates his fake kindness, because he is fighting against his friends Selim changed his maneuver and tried to think like them in order to join Kenan and Nihat's group in order to be well-informed about the procedures and he disguises his guilt and offense.

Selim criticizes himself and Nihat while praising the influence of honor. He is not happy with himself and for this reason cannot find peace.

Ayhan Işık Sokak'taki binamın giriş katını onlara vermiş olmam belki yadırganabilir, ancak davranışım aslında o kadar da şaşırtıcı değildi. Ben de o projeye dahil olmak istiyordum. Katya'yla Beyoğlu'nda, Rebul Eczanesi'nin onunde karşılaşınca kesin olarak anladım bunu. Yaşamımız boyunca da hep böyle olmamış mıydı zaten? Kenan'ın abuk sabuk işlerine Nihat hiç düşünmeden balıklama dalarken, ben o ya da bu nedenle önce karşı çıkmış, sozumu geciremeyince uzakta kalmayı seçmiş, sonra da ucundan kıyısından katılmamış mıydım surece? Yine aynı şey oluyordu işte.

(Beyoglu Rapsodisi, VI chapter, p. 80)

In *The Murder of Roger Ackroyd* we are acquainted with Mrs. Cecil Ackroyd who is the widow wife of Roger's brother. The narrator Dr Sheppard's attitude towards her was distinct. Her appearance disturbs him. However, Sheppard talked to her intelligently and listened to her, she was illustrated negatively as a character by him. The narrator portrayed her as self-interested and greedy, despite these thoughts he tried to obtain her consideration and get more information about Roger's family.

I am sorry to say I detest Mrs Ackroyd. She is all chains and teeth and bones. A most unpleasant woman. She has small pale flinty blue eyes, and however gushing her words may be, those eyes others always remain coldly speculative.

[...]

'I can't tell you, my dear Dr Sheppard, the relief to a mother's heart.' Mrs Ackroyd sighed - a tribute to her mother's heart, whilst her eyes remained shrewdly observant of me. 'I was wondering. You are such an old friend of dear Roger's. We know how much he trusts to your judgment.

[...]

But there are so many tiresome things - settlements, you know - all that. I fully believe that Roger intends to make settlements upon dear Flora, but, as you know, he is just a little peculiar about money. Very usual, I've heard, amongst men who are captains of industry. I wondered, you know, if you could just sound him on the subject?

(The Murder of Roger Ackroyd, V chapter, p. 15, 16)

In *Beyoglu Rapsodisi* nonetheless Selim introduces Nihat's wife, one of the minor characters, Melek, with bearish words as a rude lady. Selim endeavors to get Melek's help to search out information about Katya's past and her thoughts on the crime photos that they want to exhibit. He plans to subsidize Melek's poems and publish them and then suddenly wants to camouflage his own intention by asking questions about her poems. So this scene expresses Selim's pretense. This action highlights his deviousness.

Nihat az sonra burada olacağı için değil, aklıma gelen başka bir düşünce nedeniyle, kitapları yere koyup, oturdum iskemleye. Katya'yı Nihat'la tanıştıran Melek'ti; yani güzel sanat yönetmenimiz hakkında en doğru bilgiyi ondan alabilirdim.

[...]

Gözlerim toparlamakta olduğu kağıtlara takılmıştı. "Şiirler mi?" Sanki çok acayip bir soru sormuşum gibi, başını kaldırmadan, kaş altından sızdı beni.

"Sayılır. Dergi, şiir dergisi... İlk sayısını hazırlıyoruz..."

Beni cahil bir işadamı olarak gördüğü için daha fazlasını açıklamaya gerek duymuyor gibiydi. Fakat birden yuz ifadesi değişti. Bir konuyu hatırlamış gibi duraksadı.

"Selim" dedi ciddi bir tavırla, "senin şirketin sanat için ayırdığı bir fon var mı?"

"Hayır, neden?"

Duş kırıklığına uğramıştı, ama belli etmemek için, "Hic" diyerek onune dondu, yeniden kağıtlarını düzenlemeye koyuldu.

[...]

"Lütfen soyle" diye ısrar ettim, "boyle bir fon yok ama gerekiyorsa oluştururuz."

Soğuk siyah gözleri ışıldadı. Onundeki kağıtlarla ilgilenmeyi bırakıp bana dondu.

"Sahi oluşturur musunuz?"

"Olabilir. Ama bunu neden yaptığımızı bilmem gerek."

Eliyle onundeki kağıtları gösterdi.

"Dergimiz için bir sponsor arıyoruz. Eğer sizin boyle bir fonunuz varsa... Biliyorsun birçok büyük şirket sanata katkıda bulunuyor..."

This is an occasion that displays Selim's financial power over the ones whom he is in relation with. As we can see in the following lines Selim desires to put pressure on the ones who are from a lower class and therefore are less wealthy. He is actually applying his father's motto that if he wants to be successful he must always express how powerful he is.

[...]

"Neden olmasın, biz de katkıda bulunmak isteriz. Derginin maliyetini çıkarın, bizim.muhasebeyle bir konuşayım."

"Teşekkür ederim" dedi. Sanki karşısında onun soylediklerini yerine getirmek zorunda olan biri varmış gibi buyurgan bir sesle soylemişti bunları. Kendimi tutamayıp sessizce guldum. Bereket, Melek yeniden onundeki kağıtlara donmuştu de bunu yaptığımı gormedi. Ama onu rahat bırakmak niyetinde değildim. Onun istekleri yerine getirildiğine göre sıra benimkilere gelmişti.

(Beyoglu Rapsodisi, chapter VII, p. 100- 101)

3.6 COMPARISON OF *AND THEN THERE WERE NONE* AND *ETIRAFLAR VADISI*

The novel of Agatha Christie "*And Then There Were None*" began with a mysterious and odd impression where the characters travel to an unknown island which was mentioned in media differently. All the characters are invited by someone whom they don't know exactly. The writer introduces them to reader one by one with their thoughts and feelings:

"IN THE CORNER of a first-class smoking carriage, Mr. Justice Wargrave, lately retired from the bench, puffed at a cigar and ran an interested eye through the political news in the Times. He laid the paper down and glanced out of the window."

The status of the character is given. He is a high-class person who is engaged in politics.

[...]

"Vera Claythorne, in a third-class carriage with five other travelers in it, leaned her head back and shut her eyes. How hot it was traveling by train to-day! It would be nice to get to the sea! Really a great piece of luck getting this job. When you wanted a holiday post it nearly always meant looking after a swarm of children-secretarial holiday posts were much more difficult to get. Even the agency hadn't held out much hope."

Her class is given as lower class laborer who is eager to have a job on an island.
[...]

"Philip Lombard, summing up the girl opposite in a mere flash of his quick moving eyes thought to himself:" Quite attractive-a bit schoolmistress perhaps. A cool customer, he should imagine-and one who could hold her own-in love or war. He'd rather like to take her on. . . .He frowned. No, cut out all that kind of stuff. This was business. He'd got to keep his mind on the job."

He is a middle- class man who is vividly drawn with his gestures. These characters are portrayed with their engagements and thoughts related to their trip.

(And Then There Were None, chapter1, p. 5)

“*Etiraflar vadisi*” began with past notion and feelings of narrator, which disturbed him (Roman Lompadov) in present life. Narrator mentions that their travel was out of danger because of travel agency’s warranty. Narrator states that they want to travel safely, without any strange event happening. They rely on their financial potential. So the reader gets information on that they are not simple travelers as he mentioned:

“Başlangıç çox əla idi. Bizim dost və tanışlarımızdan ibarət dəstəmiz hər il olduğu kimi bu il də adi turistlərin getmədiyi, naməlum ekzotik məkana səyahətə hazırlaşdı.

Təhlükəsizliyimiz üçün mükəmməl hazırlıqlar görülürdü, bizimlə qeyri-adi hadisələrin baş verməməsi üçün xeyli pul xərcləyirdik.”

(Etiraflar Vadisi, chapter 1, p. 3)

This novel also opens with a travel but the nature of it is completely different. It leaves a much more serious impact on the reader.

The main aim of characters were different in the novel of “*And Then There Were None*”, some of them were traveling to island for holiday, the others were invited according to their professions. For example: Dr. Armstrong was told that the wife of owner is ill, they need his help. Vera was invited as a secretary of Mrs. Owen. She is psychologically hopeful for the future and happy in the present. She has the capacity to console herself.

And then, with a cold feeling round her heart, she thought: "But I'm lucky to have even this. After all, people don't like a Coroner's Inquest, even if the Coroner did acquit me of all blame!"

(And Then There Were None, chapter1, p. 5)

The aim of “Etiraflar Vadisi” characters was only to travel, to have an adventure, experience of new events and to hunt animals. They find themselves much more privileged in comparison to normal travelers. A clan status also is given.

Biz ekstremal istirahəti sevirik, amma axmaq deyilik. Bu bizimlə adi turistlər arasında olan prinsipial fərkdir, çünki onlar ağıl və təcrübələrinə, bir də bəxtlərinə arxalanaraq dağa-daşa düşməyi sevirlər. Belə hallarda nə baş verəcəyini təyin etmək mümkün deyil. Sakit qütbə yaşayan ağ ayı, yaxud Tayqanın ən sonun pələngi üstünüzə cuma bilər. Ona görə də biz bəzi qaydaları əvvəlcədən öz aramızda razılaşırdıq.

In the novel of “And Then There Were None” the judge Wargrave assured the reader that he is a reliable person, however at the end of novel we see the contrast of other characters he was the main evil figure, who traveled with them to the island. He clarified his feelings in this way:

“All I have done is to protect the jury against the emotional effect of emotional appeals by some of our more emotional counsel. I have drawn their attention to the actual evidence.

For some years past I have been aware of a change within myself, a lessening of control—a desire to act instead of to judge. I have wanted—let me admit it frankly—to commit a murder myself. I recognized this as the desire of the artist to express himself! I was, or could be, an artist in crime! My imagination, sternly checked by the exigencies of my profession, waxed secretly to colossal force.”

He regrets his past and wants a new future. The oppression of the past captures his soul.

The evil character of “Etiraflar vadisi” was waiting in the island to punish them. Nonetheless, the author gave authority to this evil character to penalize others. He never felt that he was actually the sinful person.

Kim olduğum, hardan gəldiyim yadımda deyildi. Hər şey tədricən yadıma düşəndə isə başa düşdüm ki, doğma vətənim mənim adımın üstündən həmişəlik qara xətt çəkib. Bu altmışıncı illərdə baş vermişdi və o zaman heç kim mənim vətənə dönməyimə yol verməzdi.

Siz başınıza gələnləri söyləməyə başladınız. Mənsə kənardə oturub, sizin söylədiyiniz bir- birindən dəhşətli hekayələrinizə qulas asırdım. Size dinləyərkən keçmiş vətənimin hansı səbəblərdən dağıldığını, ömrüm boyu həsrətini çəkdiyim evimi bir də görə bilməyəcəyimi anladım. Həmin an başa düşdüm ki, Allah məni buraya sizin hər birinizdən əməllərinizə görə qisas almağa göndərib.

For the confession their sins the authors of those two novels set different methods for the characters, so that we can notice the gramophone in “*And Then There Were None*” which was used to make the characters speak about their misbehaviors. In “*Etiraflar Vadisi*” there was an herb which brought weakness and poisoned the human brain, and made the characters speak unwillingly.

The selected characters were chosen to discipline others for their bad deeds and they acted according to their past sins. Therefore the crimes are committed consciously by one of the characters in each novel.

In the final section of those two novels justice proved and took its place in society.

3.7 REASONS FOR CAUSE OF CRIME

Throughout history people have tried to explain what causes abnormal social behavior, including crime. Efforts to control "bad" behavior go back to ancient Babylon's Code of Hammurabi some 3,700 years ago. Later in the seventeenth century European colonists in North America considered crime and sin the same thing. They believed evil spirits possessed those who did not conform to social norms or follow rules. To maintain social order in the settlements, persons who exhibited antisocial behavior had to be dealt with swiftly and often harshly.²⁰

Murder, theft, extortion, fraud, is the crimes which committed since the beginning of human history. When the matter is benefit there is not border of the imagination of human. Centuries ago people hurt each other or even killed for the sake of increasing property, appropriating more wealth. Nowadays, greed and violence are the most important cause of crimes.

The relationship between risk aspects and criminal activities were discussed according to psychological, economical and sociological reasons.

Psychological

Psychology offers a number of perceptions on the sources of crime which explore the relationship between crime and individual personality, social factors, cognition and developmental factors. Such socio- psychological reasons have different levels of focus on individual, family, group and societal psychology.

²⁰ <http://law.jrank.org/pages/12004/Causes-Crime.html>

Psychological literature illustrates that the progress of individual characteristics, and any criminal tendencies, is based on the role performed by parents, in terms of features such as child-rearing practices, attachment, neglect, abuse, supervision, and the parents own anti-social or criminal behavior.

Psychological reasons span a wide range and include:

- early intervention programs in health and education support the healthy development of children
- research shows that supporting positive parenting practices have a correlation with reductions in risk-taking, anti-social behavior, and alcohol and other drug abuse by adolescents.²¹

Economic

The costs and benefits that exist in a society are the main bases for the economic reasons of crime which inevitably urge individuals.

The incidence of crime can be reduced by factors that enlarge the expected costs of crime or the expected benefits such as improved educational or job opportunities.

²¹Marsh, I. Theories of Crime, Abingdon: Routledge, 2006

Sociological

Sociology considers crime as a social phenomenon, and highlights the cultural and social elements of criminal behavior. However this includes a very wide range of theoretical perspectives.

Some sociological theories points out the relationship between social structures, such as language, ethnicity and class, and criminal behavior. According to other theories the result of social conditions on an individual's tendency is to become drawn in crime. The relationship between crime and factors such as social dissimilarity; the influence of peers; social disorganization in a community; the consequences for an individual of being unable to achieve social success; and the role of criminal sub-cultures, including gangs is the basis for this type of theories.

Sociological reasons are often criticized for not being able to supply strong facts for the causal relationships they conceive. On the other hand, they are significant because they harmonize the more individually-focused biological and psychological reasons.

There are programs that build cultural identity and positive community values to lift self-esteem, and strengthen social connectedness for those who commit crimes

There are anti-family violence programs that try to change norms and behaviors in relation to family violence.²²

²²Akers, RL, and Sellers CS, *Criminological Theories: Introduction, Evaluation, and Application*. Los Angeles: Roxbury, 2008

Social risk aspects for involvement in crime

The mission of this introductory is to discuss three areas of social risk factors for involvement in crime: family, education, society and peers.

Family

In shaping a child's risk of later involvement in crime parental behaviors is a strong issue.

Parental crime seems to be powerfully connected with the risk of a child's developing behavior problems and later criminal involvement.

As a result the child can demonstrate criminal behavior because of poor parenting practices, such as parents' rejection of a child. Children who experience severe or harsh parental practices have increased rates of conduct problems, body abuse, depression and anxiety and violent crime in early adulthood when compared to those whose parents did not use physical punishment.

According to some researchers abuse during childhood doubles an individual's possibility of engaging in many types of crime.

During the early years of a child's life the consequence of family influences appear to be greatest nevertheless it reduces as they get older. The poor parental supervision and low levels of warmth between parents and their teenage children have also been identified as risk factors for the future criminal acts.

Education

To be successful in society education plays an important role in influencing an individual's opportunity. Evasion of school is a risk factor for later misbehavior and criminal activity.

Education changes the relative opportunities afforded by crime. Better levels of education guarantee greater income in employment, making life more attractive than crime.

Another risk factor for future offending for children aged less than 13 years is a low level of parental education (neither parent having a school qualification).

Society and peers

Society and neighborhood effects on criminality are hard to measure but they do appear to apply an authority on antisocial behavior and crime. In a procedure of bringing up child neighborhood effect is one of major and significant factors.

Many researches consider that antisocial peer groups play a vital part in the progress of abnormality and violence.

3.8 SOCIAL BACKGROUND OF THE NOVELS

In the background of “*The Murder of Roger Ackroyd*” and “*Beyoglu Rapsodisi*” one of the main motives is to have power in society. We can figure out two kinds of power; psychological power and financial power from the analysis and comparison of those works.

Dr Sheppard (*The Murder of Roger Ackroyd*) imposed Mrs. Ferrars’s loneliness and neglectfulness and blackmailed her, as Selim (*Beyoglu Rapsodisi*) acted against Aysun and her friend Kartal because of being bribed. These two characters; Sheppard and Selim ousted their rivals. As a result of this analysis Sheppard’s psychological power and Selim’s financial power support them to play the role of a hypocrite person, so that they can impress people in their lives.

The other common aspect of Dr Sheppard and Selim is their self-confidence on not being discovered and not collecting suspicion because of their authority in community. So, their persuasiveness and also being known as an honorable character led them to behave in the most convenient way among the people.

Dr Sheppard’s aim was not to kill Roger for money but; Roger being well-informed about the truth was the main reason for commit a crime. Selim’s fear was to be unmasked for the crime that was committed by his father. Both of the two murderers’ fear was for authority besmirching. They set up their own status on black luxury. As Sheppard obtained 20 thousand pounds from blackmailing Mrs. Ferrars, and 9 large diamonds which were stolen from a Russian generalship by Selim’s father was quite a sufficient amount to satisfy them. The cause of crime becomes evident in the end.

So the reader can figure out that money and poverty obsess the people who lack in morality.

Good will always overcome evil

*Each of us has a vision of good and of evil. We have to encourage people to move towards what they think is good... Everyone has his own idea of good and evil and must choose to follow the good and fight evil as he conceives them. That would be enough to make the world a better place.*²³

Pope Francis

The inner world and economic status of the characters, their point of view, and thoughts were illustrated by narrators; Sheppard and Selim. They also share their feelings, considerations, anger and envy with the reader. According to those portraits the reader can assess characters' past and present, their place in society and their life styles. For example in *The Murder of Roger Ackroyd* the main character and narrator Dr Sheppard presents his thoughts to us about the country Kings Abbot, its population and the manners of people in this village. He is a keen observer and excellent psychologist. He is highly intelligent and not just because he is medically-trained, but because he is able to read people in a very astute way. His narration shows that he has a deep understanding of people's words and actions and because of this, he therefore knows exactly how to control them so that they do exactly what he wants – often without them even realizing it.

He is also able to respond very quickly, so that when he is forced into a corner, he always knows the best way to get out without looking remotely suspicious.

²³ Francis, Pope, *The Church of Mercy*, Loyola Press, 2014.

Dr Sheppard could not struggle with the evil inside him. This character easily bribed lonely woman in order to raise his financial position like in Mrs. Ferrars case. He simply relied on his status. His behavior can be valued as lack in morality and empathy.

The other famous character is Selim the narrator from *Beyoglu Rapsodisi* who talks about his friends and himself, he narrates their past and present life, and their social position which has a significant quality for him. He is ambitious because Selim many times emphasized his financial promotion to Nihat. He wants everyone to know himself as a benevolent person. Actually he is an egoist and self centered character as we recognize during the ongoing events.

The quotation underlines the fact that:

*Money has never made man happy, nor will it, there is nothing in its nature to produce happiness. The more of it one has the more one wants.*²⁴

Benjamin Franklin

These lines exactly suit how Selim is described and situated in the novel.

However, it is ironic that Selim was considered as a respectable, honorable person in society. He became a victim of his villain emotions. The advice of his father on not believing in anyone except himself, not even his wife, conditions him. He becomes in time more powerful and self-confident. This caused him to become brutal and indifferent towards his friend Kenan. According to Selim's point of view the only solution for avoiding humiliation and not to be scorned in the society is to become strong and powerful.

²⁴ Franklin, Benjamin, *Quotations of Benjamin Franklin, Vol. 1*, Applewood Books, 2003.

When assassinating people he relied on his father's words and his "financial power" and could not fight with his evil intentions.

Social Background of "*Etiraflar Vadisi*"

The novel of "*Etiraflar Vadisi*" portrayed the social levels in Soviet Union. With their prosperous and famous businessmen, their backgrounds, and life style in 80's and 90's of XX century are displayed.

This class people made an effort to keep abreast of the times by wasting billions of dollars while traveling all over the world every year. They were accustomed to live a luxurious life, but this kind of life made them blind, and they became psychologically evil. Their egoism dominates them.

Nevertheless, each character demonstrated their life to each other. As readers we comprehend how humane and inhuman qualities can always be hot issues and a matter of concern for society.

According to social occupations each character has their own profession, and they do their best to get maximum income. Most of them are businessmen, two of them are women; one of them is an owner of a coiffeur, and the other one is an editor of a famous magazine in Moscow. They represent their society in which they live and struggle against obstacles.

This novel illustrates rascal, wicked, sinful characters past, present and their attitudes in society. Their parents and environment were the main factors for their immoral, criminal life style. For example: Alla's cock eyed step-father, Yulia's touched and querulous mother, and Ibrahim's ignorant relatives are merely some examples.

Every year, they planned to travel but for this time they decided to go to an island Kalimantan. Abdullayev, created this island in his novel to punish his characters.

In order to penalize them the writer chooses a travel guide who was forgotten by his country and survived alone on the island. He is full of the desire to take revenge from the characters that come to the island.

However, they are all adapted to luxurious life and begin the trip by a planned route. On this island they come face to face with several troublesome and difficulties.

According to businessmen's concept, morality and business can't be matched. They get money by exploiting people, increasing costs by artificial methods, competing brutally and betraying customers.

The characters on the island have to pay for the crimes, betrayals, scams which they have committed in the previous years.

The writer wants to depict that the people who are wounded morally and financially in their past cannot be merciful, equitable when needed. The desire of gaining maximum funds changed their attitudes, points of view. And the characteristic of lack of morality prevented them to be humane, and objective.

After mother's death Alla's life was envenomed by her drunken step-father. She couldn't control him and his outlays, and she planned to get rid of him. Then she confessed that she gained her success on her father's death.

Ibrahim who was betrayed by his wife was fed up with the society's blames. He did not want to be seen as careless and dishonorable man so he killed his wife and her beloved. And he considered that his wife deserved being killed.

However, Yulia at the present was the symbol of beauty and charm, but her former life was a horrible one. Because of economic troubles she always fought with her mother, until physically kicked and killed her. Nevertheless, she demonstrated careless and scornful attitude towards her family. Especially to her mother, she is famous, fair-haired lady well-known in her environment.

The swindler character Debolski machinated his companion and after the terrible death of the man Debolski transferred the companion's whole account and shops to himself. He acknowledged that his own devious acts led him to become a wealthy man.

The main problem in the society is known as the high use of alcohol and drunkenness which was illustrated vividly in this novel. The narrator Roman confessed his wrong attitude to his friend's wife when he was drunk. Consequently, he betrayed his friend.

Portraying Feliks, the author wanted to underline that such kind of pitiless murderer existed not only in the 90's but could be present everywhere. Eight of the victims committed suicide because of his fraud.

Sometimes we protest and think why there is no end for injustice. Why no punishment exists for merciless people. But Abdullayev finalized his novel by punishing his characters with their own methods which they have used on others in the past. It means that there is no end until honesty, truthfulness are illuminated.

Social Background of "*And Then There Were None*"

Agatha Christie's novel proves the inflexibility of the English social order. "*And Then There Were None*" is set in 1930s England, a highly stratified community where one's social class could classify individual's life and relationships. Mrs. Christie set up that rigid construction and keeps it for a while to reveal how complex it is to break down the barriers set by class.

There is a vivid sarcasm over people's occupations in "*And Then There Were None*". As an example we can mention that Dr. Armstrong was expected to treat people,

but instead he kills them. The butlers Mr. and Mrs. Rogers, who are supposed to help and care for their mistress, but they end up murdering her.

Vera is a tutor who is supposed to look after the child who was under her reputation and she doesn't act properly.

Philip Lombard who was an ex soldier was intended to be noble, to show heroism for his country, yet he performed an act of true selfishness to save himself only. Because of his bashfulness and carelessness 21 people died. He even expressed his life desire in this way: *"But self-preservation's a man's first duty. And natives don't mind dying, you know. They don't feel about it as Europeans do"*.

Lawrence Wargrave was a perfect murderer because he was a man of law and knows the structure of it very well. He and the police officer who are expected to rule crime under the law, but they end up killing others.

Emily Brent is a figure for symbolizing her religious characteristics who blames people on this base. The General Mc Arthur told he loved his wife but instead of suggesting a divorce and letting her be happy with another man, he makes sure her lover dies. Irresponsible and careless Tony Marston is simply the personification of a spoilt brat, by wrecking the lives of others.

Gradually, the characters lose their social charm and they begin to turn into an inhuman, animalistic state. They started eating out of cans in the kitchen, and left the house to find safety in nature. Vera even observed that the guests who have stayed alive start to look more like animals. When their major anxiety was endurance there was no time to worry about what was appropriate. Agatha Christie criticizes and states one's own humanity to be trapped on an island with an insane murderer.

When the novel's characters have all been killed and it appears that the killer will get away with the crime, the reader is left in a situation full of rage and feels

insecure over whether the social order will be recovered. The death of the killer re-establishes the social order, and the reader goes through a process of purification through knowing that truth and order still subsist.

CONCLUSION

The main reason of choosing this topic has been to try to show how detective genre reflects societies' political and daily life troubles. The aim of the novels of this genre is to excite and bring political and daily life problems to readers' notice. As the works have been windows to their own societies, the comparisons of the novels have enabled to acquire new perceptions.

The first chapter comprises data and material about the emergence and development of detective fiction in different cultures, namely British, Turkish, and Azerbaijani. As a result of this study we figure out that centuries ago detective fiction was known as mystery. The first detective novel was written in 1841 by Edgar Allan Poe, and this was the endeavor for enlarging this genre. The subsequent result according to this chapter has been to analyze the characteristics of detective novels, for this work Van Dine's twenty rules were taken as basis.

The second chapter has been a brief study on the works of Agatha Christie, Ahmet Umit and Chingiz Abdullaev, through these works their writing styles and main characters were studied in detail.

In the third chapter our main aim was to get information about the social causes of crime in detective novels. So, first of all we tried to get acquainted with the certain detective novels (*"The Murder of Roger Ackroyd"*, *"Beyoğlu Rapsodisi"*, *"Etiraflar Vadisi"*, *"And Then There Were None"*) via a brief outline on them. The following stage of this chapter illuminated the details through the analyses of those novels. As a result of these analyses we defined the common sources of crime in society as human

beings' tendency to commit homicide and other crimes rising from reasons inherent in their social and psychological backgrounds.

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